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THE RANGE AND FORMS OF PRAYER IN AESCHYLUS

'Εκ Διὸς ἀρχόμεθα—these words were not written by Aeschylus, but well they might have been, for, from the beginning of the Supplices, the oldest of his extant dramas, down through the Oresteia, Zeus is the chief of the gods¹. The dramatist may almost be said to approach monotheism; certainly he must be credited with having greatly strengthened the idea of one supreme being. At the very beginning of the Supplices Zeus is invoked by the daughters of Danaus to look with favor upon them. Later in the play they assert, in no uncertain terms, his greatness (524-530)²:

O King of Kings, among the blest
Thou highest and thou happiest,
Listen and grant our prayer,
And, deeply loathing, thrust
Away from us the young men's lust,
And deeply drown
In azure waters, down and ever down,
Benches and rowers dark,
The fatal and perfidious bark!³

Again, in 716, Zeus is called 'ruler of the earth, almighty Zeus'; and in the great litany of supplication in which the blessings of Heaven are called down upon the Argive land for its hospitality, after an introductory mention of Zeus, the other gods are invoked under the title of 'Zeus-born gods'.

By far the loftiest conception of the godhead⁴, however, is found in the sceptical invocation of the Agamemnon, in which Aeschylus goes far beyond the crudeness of antecedent and contemporary religious thought (160-167):

O Zeus—whate'er He be,
If that Name please Him well,
By that on Him I call:
Weighing all other names I fail to guess
Aught else but Zeus, if I would cast aside,
Clearly, in every deed,
From off my soul this idle weight of care.

The great and transcendent power of Zeus is not merely an abstract quality. It is asserted constantly in the affairs of mankind. Thus, in the Persae, it is Zeus the King who has destroyed the numerous hosts of the haughty Persians and who has buried in dark sorrow the towns of Sousa and Ecbatana. In the Agamemnon (355-369), Zeus the King and friendly Night cast over the towers of Troy the hateful snare, so that no one, great or small, may escape the great net of slavery and utter destruction: 'Zeus wrought this upon Alexander and the Trojans call it the visitation of Zeus. They fared as he had wrought'.

It not infrequently happens, as in the passage just quoted, that some other deity or deities are invoked beside Zeus. First one calls on the Great King of Kings, the most blessed of the blessed, and then one

summons to one's aid whatever other deities are likely to be of assistance in this or that particular situation. Thus, in the prologue of the Septem (8-9), Eteocles expresses the pious wish that Zeus may be the warden of the Cadmean town. Later he calls on Zeus and Earth and the gods who hold the city, on Ara, and on the mighty Erinyes of his father not to allow the domestic hearths to be overturned. The chorus, in the following *parodos*, after a frantic expression of its fear, appeals to the 'gods who hold the city' and all the gods of earth to look upon it. Then begins a series of beautiful invocations, first of Zeus, then of Pallas, the mighty, strife-loving offspring of Zeus, and next of Poseidon, the ruler of the sea. Ares, too, is invoked, and the Cyprian goddess, and Apollo, together with his sister, Artemis; then, with an increase of excitement, Hera is called upon, and Artemis once more, and Apollo, and the blessed queen, Onka. The chorus ends with a general appeal to the all-sufficing gods and to the perfect guardians of the land to give heed to the sacrifices of the people and to be mindful of the sacrificial rites of the past.

Having thus indicated very briefly the nature of supplicatory prayer in Aeschylus, we shall do well to consider the plays individually. As in each play we have a different psychological atmosphere according to the variance of dramatic motives, it will prove advantageous to consider the various forms of prayer in the several plays. As its very title indicates, we have in the Supplices an insistence on the sacred character of the suppliant. He who comes to plead for help and safety is in an especial manner under the protection of Zeus. Let the Argive king beware of his wrath, for the god will avenge the wrong done to his suppliants (347, 385-386):

Dread is the wrath of Zeus, the God of suppliants:

... the wrath of Zeus,
Zeus, the true suppliant's God,
Abides, by wail of sufferer unappeased.

In the Seven Against Thebes we have a very definite and clearly expressed psychological contrast between the attitude of the chorus on the one hand and that of Eteocles on the other. This hero is vexed by the frenzy of the women. Again and again he must reprimand them and tell them that by their attitude of despair they are but injuring the cause which they hope to help. It is interesting to note how differently from the chorus Eteocles, the protagonist in this play, addresses himself to the gods. His invocations are brief and evince a certain selfcontrol under very trying circumstances. His first solemn appeal to the gods for help is sustained by his strong faith in a righteous cause (69-77: I give Morshead's version):

O Zeus and Earth and city guarding Gods,
And thou, my father's Curse, of baneful might,
Spare ye at least this town, nor root it up,
By violence of the foemen, stock and stem!
For here, from home and hearth, rings Hellas'
tongue.
Forbid that e'er the yoke of slavery

¹See T. G. Tucker on Supplices 1.

²The references throughout this paper are to the lines in Sidgwick's edition (Oxford University Press). The poetical renderings, unless it is otherwise indicated, are from E. H. Plumptre, *The Tragedies of Aeschylus* (London, 1868).

³The rendering is that of E. D. A. Morshead (London, 1908).

⁴On this whole subject see Fischer, *De Deo Aeschyleo* (Amsterdam, 1892); James Adam, *Religious Teachers of Greece*, 138-162; Lewis Campbell, *Religion in Greek Literature*, 273-280.

Should bow this land of freedom, Cadmus' hold!
Be ye her help! Your cause I plead with mine—
A city saved doth honour to her gods!

The suggestion, at the end of this passage, of a *quid pro quo* arrangement is particularly interesting as indicating an attitude which has always characterized a certain primitive type of mind.

This prayer is followed by the entry of the chorus, whose attitude is very different. Its members are frantic maidens who bring forth in very disorderly sequence expressions of their terror and supplicatory ejaculations to the gods. They fall down before the statues of the gods on the citadel (94-100, 104-107):

Say, shall I fall before the shrines of Gods?
O blessed Ones firm fixed!
'Tis time to clasp your sacred images.
Why linger we in wailing overmuch?
Hear ye, or hear ye not, the din of shields? . . .
O Ares! ancient guardian of our land!
What wilt thou do? wilt thou betray they land?
O God of golden casque,
Look on our city, yea, with favour look,
The city thou did'st love.

This is a brief specimen of the way in which the Theban maidens invoke aid from Heaven for their city, and they are justly rebuked by Eteocles for it, not because of irreligion on his part (236), but because of the weakening of morale to which their conduct leads. The dialogue on this subject does not end without a humorous touch (255-256): 'Almighty Zeus, against our foes hurl thou thy shaft', says the chorus, and Eteocles cries, 'Oh Zeus, thou madest women all a little daft'. Finally the maidens consent to do his bidding and he instructs them how they should pray, at a distance from the statues of the gods and without loud wailing. This reproach is effective, but the anxiety of the chorus is not stilled. Nevertheless it refrains thereafter from wild supplications of the gods.

Toward the end of the play, when the messenger brings the news of the death of the two brothers, Eteocles and Polynices, the chorus breaks out in a powerful ejaculation (822-824, 832-833):

Great Zeus! and ye, O Gods!
Guardians of this our town,
Who save in very deed
The towers of Cadmos old. . . .
Oh dark, and all too true
That curse of Oedipus and all his race. . . .

The curse of Oedipus has been mentioned before in the play and recurs here as a motive in the chorus (991-993):

Ah me, thou Destiny,
Giver of evil gifts, and working woe,
And thou dread spectral form of Oedipus,
And swarth Erinnyes too,
A mighty one art thou.

And at the very end of the play the chorus intones its last ode with the words (1059-1062):

Ye haughty boasters, race-destroying,
Now Fates and now Erinnyes, smiting
The sons of Oedipus, ye slew them,
With a root-and-branch destruction.
What shall I then do, what suffer?
What shall I devise in counsel?

In the Persians, besides the address to Zeus already mentioned (532 ff.), prayer takes chiefly the form of an address to the gods of the underworld and to the soul of the departed Darius.

In the Prometheus, which has been characterized as a drama of scepticism, there is little prayer. Prometheus's address to the godly aether and the swift-winged blasts and the other forces of nature is not a prayer; it is a summons to the great forces with which as a Titan he is linked by a bond of intimate communion.

As the greatest monument which has come down to us from the hand of Aeschylus stands the Oresteia. Fortunately we have at least one trilogy of the Athenian poet. Here we have a product of orbéd completeness in which we can study better than in any of the other plays the religious aspects of the thought of Aeschylus and see the psychology of prayer in such a way as to be able to relate to it much that occurs in the other plays. Here, as elsewhere, Zeus is supreme, but at the same time there is such a deep probing in the Oresteia of the great problem of right and wrong, of the heritage of sin and its final purgation, that many other matters besides that of supremacy among the gods are laid before us. In the Choephoroi, for example, the whole question of life after death and of the cult of the dead is brought before us. In the Eumenides retribution for sin is the difficulty involved, and it must not be forgotten that the crime at which men's blood turns cold was performed at the behest of a god. How is all this to be settled? How is the great incubus of an ancestral curse to be lifted? This is the framework for a study of prayer in the Oresteia, and, as has been said above, the scale is so large and the theme so varied that it will be found convenient for gathering together many of the threads unwound in the discussion of the previous plays.

For our present purpose it will be best to begin with the Choephoroi, where the problem has become more urgent than it was in the Agamemnon. At the very beginning Orestes is discovered at the tomb of his father, invoking Hermes, as the god of the underworld, to be his ally in the undertaking for which he has come to Argos. Soon he notices a group of maidens approaching, and, after he has asked Zeus to be his helper, he steps aside with Pylades that he may see, yet not be seen.

Beginning with an invocation to Hermes, Electra performs the libations at the tomb of Agamemnon (124-128):

O mightiest herald of the Gods on high
And those below, O Hermes of the dark,
Call thou the Powers beneath, and bid them hear
The prayers that look towards my father's house;
And Earth herself, who all things bringeth forth,
And rears them and again receives their fruit.

She then passes on to an invocation to the spirit of her slain father and narrates to him the story of her fortunes (129-131):

And I to human souls libations pouring,
Say, calling on my father, "Pity me;
How shall we bring our dear Orestes home?"

The libation of Electra at the tomb of Agamemnon may well be compared with that of Atossa in summoning the shade of Darius⁵. The queen offers wine, milk, and honey, that is, a bloodless sacrifice like that of Electra. We have here no sheep's blood as in the Nekyia of Homer. Agamemnon is not invoked to appear before his daughter, as is Darius in the Persae; his spirit is called upon to strengthen the resolution of his daughter, and, later, to further the plans of both son and daughter. But here too Zeus is the great helper, as everywhere in Aeschylus (246-247):

Zeus! Zeus! be Thou a witness of our troubles,
See the lorn brood that calls an eagle sire. . . .

In 306-314 the chorus addresses a brief prayer to the Fates:

Grant ye from Zeus, O mighty Destinies!
That so our work may end
As Justice wills, who takes our side at last;
Now for the tongue of bitter hate let tongue
Of bitter hate be given. Loud and long
The voice of Vengeance claiming now her debt;
And for the murderous blow
Let him who slew with murderous blow repay.
"That the wrong-doer bear the wrong he did",
Thrice-ancient saying of a far-off time
This speaketh as we speak.

This is followed by a Kommos, in which Orestes and Electra alternately invoke the shade of their father to help them.

In the Eumenides the religious background is richly varied for the *dénouement* which takes place later in the drama. Orestes is hounded by the Furies for matricide, a crime which he had been instructed by Apollo himself to commit. Here justice is indeed hard to find.

At the very beginning the scene is located at Delphi, and the Pythian priestess 'prologizes' in a prayer which expresses the venerable antiquity of the oracle and the religious awe which a man of deep feeling like Aeschylus felt toward this great center of Greek religion. At the outset she worships Mother Earth, who first gave oracles there, then Themis, and Phoebe, the daughter of Earth, who was the third to receive Delphi for her share, and, finally, Apollo, who still holds the sacred spot. To these deities she adds in her prayer the name of Pallas; then she invokes the local nymphs, and Bromios, and the springs of Pleistus and Poseidon; finally she calls upon Zeus.

It is natural that Orestes's first thought should be of Apollo, the god who by his command had brought this evil upon him, and so he begs Apollo not to abandon him. Apollo reassures him and calls upon his brother Hermes also to befriend the suppliant. When the chorus, on the other hand, has been aroused by Clytemnestra, it is natural that it too should address Apollo, but in an entirely different way—it accuses him violently of upholding injustice against the great tradition of law and order. It is driven out of the shrine by Apollo, who will not tolerate such defilement in his holy place. It vows never to relinquish its victim; Apollo promises ever to protect him.

⁵Compare Lewis Campbell, *Religion in Greek Literature*, 279.

Orestes is next shown at Athens, where he invokes Athena, telling her that his deed was done by divine bidding. The Furies, however, insist that he shall not escape them, and they call upon their mother Night to help them. When Athena summons the court, Apollo puts in his appearance. This the chorus—the Furies—resents very strenuously, and at the beginning of the contest Orestes calls upon the god to help him by telling things as they truly are (609-610):

Now bear thou witness, and declare to me,
Apollo, if I slew her righteously. . . .

Just before the jurymen cast their votes Orestes and the Furies both are anxious about the outcome (744-745: Orestes speaks the first line, the chorus the other):

Phoebos Apollo! what will be the judgment?
Dark Night, my mother! dost thou look on this?

The votes are evenly divided, and so, according to the previous announcement of Athena, Orestes is pronounced innocent (752-753):

The accused is found "not guilty" of the murder:
For lo! the numbers of the votes are equal.

Orestes expresses his gratitude (754-756):

O Pallas, thou who hast redeemed my house,
Thou, thou hast brought me back when I had been
Bereaved of fatherland. . . .

The Eumenides protest against the violation of ancient law (778-779):

Ah! ah! ye younger Gods!
Ye have ridden down the laws of ancient days,
And robbed me of my prey.

After Athena has placated them by giving them a place of honor in her land, the Erinyes utter a very remarkable prayer to the Fates, the daughters of Night (956-967):

Avaunt, all evil chance
That brings men low in death before their time!
And for the maidens lovely and beloved,
Give, ye whose work it is,
Life with a husband true,
And ye, O Powers of self-same mother born,
Ye Fates who rule aright,
Partners in every house,
Awe-striking through all time,
With presence full of righteousness and truth,
Through all the universe
Most honoured of the Gods!

At the end the Eumenides are escorted to their new home with a beautiful ode sung by their escort (1032-1047):

Go to your home, ye great and jealous Ones,
Children of Night, and yet no children ye;
With escort of good-will,
Shout, shout, ye townsmen, shout.
There in the dark and gloomy caves of earth,
With worthy gifts and many a sacrifice
Consuméd in the fire—
Shout, shout ye, one and all.
Come, come, with thought benign,
Propitious to our land,
Ye dreaded Ones, yea, come,
While on your progress onward ye rejoice,
In the bright light of fire-devouréd torch;
Shout, shout ye to our songs.

Let the drink-offerings come,
In order meet behind,
While torches fling their light;
Zeus the All-seeing thus hath joined in league
With Destiny for Pallas' citizens;
Shout, shout ye to our songs.

Having reviewed prayer in Aeschylus in a general way over against the whole background furnished by the plays, we shall find it profitable to consider certain detailed aspects of the prayers themselves, that is, to note under what circumstances the individual deities are addressed, what epithets are used in various connections, how several deities are addressed collectively in the same prayer, and what reason there is for bringing various gods together in one invocation.

We stated at the beginning of this study the great outstanding feature of the religious thought of Aeschylus, and we showed how it finds its expression in the prayers in the various plays. It may be here very briefly resumed in words penned by the great poet himself (Frag. 70, Sidgwick): 'Zeus is the ether, Zeus is Earth, Zeus is Heaven, Zeus is all things and all that is above this world'.

In considering the other gods who figure in the Aeschylean tragedies it will not make much difference which order we follow. They are all 'Zeus-born'. In studying the Olympian deities, however, we see clearly that Hera plays a decidedly subordinate rôle in the theology of Aeschylus. She is invoked, as our previous summary shows, only once, and that in a long litany in which the whole Olympian Pantheon is called upon to aid the stricken city of Thebes⁶. Of far greater importance are certain other divinities—Athena, Apollo, Hermes, Poseidon, Artemis, the god of the underworld, the Fates, and the local deities that protect the city.

Athena is called 'Zeus-born, strife-loving power', in Septem 127. In the Eumenides she has a distinct rôle to play as goddess of justice and wisdom and as patroness of Attica. In this latter capacity she is thrice called upon by the title, 'Queen Athena' (235, 443, 892).

Apollo is one of the most important deities in the plays of Aeschylus. He is addressed by many different titles, which range from so general a word as 'dear', in Septem 159, to so particular an appellation as 'Guardian of the streets', in Agamemnon 1081, 1086. The epithet 'Wolf-god' is applied to him in Septem 145: 'And thou Lykeian king, Lykeian be to the foemen's host'; and again, by Cassandra in Agamemnon 1257, 'Woe! Lykeian Apollo, woe, woe is me', and in Supplices 686, 'Let the Lykeian be gracious to all the youthful host'. In the first two cases there is obviously a play on the name. This is clear from Cassandra's allusion to Clytemnestra as a lioness and to Aegisthus as a wolf.

The name Loxias is given to Apollo in special connection with his function as god of prophecy. Thus, in Prometheus 669, Io says of Inachus, 'believing these prophecies of Loxias'. Compare Choephoroi 1030,

'The Pythian seer, Loxias', and Eumenides 19, 'Of Zeus, the father, is Loxias the spokesman'.

Artemis is also one of the lesser divinities in Aeschylus. Besides the mention of her in Septem 154 there is a beautiful invocation to her in Supplices 144-151:

And with a will that meets my will may She,
The unstained child of Zeus, on me look down,
Our Artemis, who guards
The consecrated walls;
And with all strength, though hunted down, un-
caught,
May She, the Virgin, me a virgin free,
Great seed of Mother dread,
That I may 'scape, still maiden undefiled,
My suitor's marriage-bed.

Poseidon, too, occupies a minor place in the Aeschylean plays. He is called upon for assistance only once, in the great litany of the Septem (130-133), already spoken of:

And Thou who curb'st the steed,
Great King of Ocean's waves,
Poseidon, with thy trident fish-spear armed,
Give respite from our troubles, respite give!

Though the Septem is, in the words of Aristophanes, Frogs 1021, a 'drama filled with Ares', Ares is seldom invoked in the play. In verse 104 he is called 'dweller in the land from of old', and in verses 135-136 occurs the invocation:

And Thou, O Ares, guard the town that takes
Its name from Cadmos old,
Watch o'er it visibly.

Immediately after this invocation comes a prayer to Aphrodite, the only one in all the extant plays of Aeschylus (140-144):

And thou, O Kypris, of our race the mother,
Ward off these ills, for we are thine by blood:
To thee in many a prayer,
With voice that calls upon the Gods we cry,
And unto thee draw near as suppliants.

Hermes is a very interesting figure in the tragedies of Aeschylus. In the Prometheus he is the messenger of Zeus, and as messenger of the gods he is the special patron of heralds. Thus, in the Agamemnon, when the herald enters with news of the arrival of Agamemnon, he first addresses Zeus and Apollo and the local deities: then he appeals to his 'patron Hermes, the dear herald, the glory of the guild'. Particularly interesting, however, is Hermes for the function which is his as a god of the underworld, Hermes Chthonios. By this title Orestes invokes him at the beginning of the Choephoroi, and Electra in turn thus addresses him, after she has first significantly called him (124) 'Greatest herald of those above and those below'. In 728 he is called also 'God of Night'.

From Hermes to the other gods of the underworld is an easy step. We get a glimpse of the eschatology of Aeschylus from the passage in the Persae where the elders call upon the shade of Darius to appear while Atossa is pouring the libations (628-630, 640-641, 645-646, 649-651):

But oh, ye holy Ones in darkness dwelling,
Hermes and Earth, and thou, the Lord of Hell,

⁶Compare Frag. 383, Sidgwick: 'Oh perfect Hera, lawful wife of Zeus'.

Send from beneath, a soul
Up to the light of earth;
But thou, O Earth, and ye,
The other Lords of those
Beneath the grave that dwell;
Send him, I pray you, up,
The like of whom the soil
Of Persia never hid.
Aidoneus, O Aidoneus, send him forth,
Thou who dost lead the dead to Earth again,
Yea, send Dareios. . . What a king was he!

In Choephoroi 399, Earth is also a deity of the underworld: 'Hearken, thou Earth and ye honored ones below'. In 476 the 'blessed ones of the world below' are mentioned. In the Supplices, when the chorus thinks that its prayer may not be heard, it expresses its determination to escape from life in words which are decidedly in point (154-161):

But if this may not be,
We, of swarth sun-burnt race,
Will with our suppliant branches go to him,
Zeus, sovereign of the dead,
The Lord that welcomes all that come to him,
Dying by twisted noose
If we the grace of Gods Olympian miss.

In our previous summary we noted two prayers addressed to the Fates. The first occurs in Choephoroi 306-314, the second in Eumenides 956-967. In each passage the function of the Fates as goddesses of justice is emphasized. Nevertheless it is difficult to define precisely their place and purpose in the religious system of Aeschylus. Verses 306-309 of the Choephoroi have been variously interpreted. But, besides their own immediate context, perhaps the best key to their meaning occurs in Eumenides 962-967. Here the Moirai are addressed by the Furies as their 'own sisters, goddesses making just awards, common to every household, at all times having great weight in assemblies of justice, in all ways most honored of the gods'. It is obvious, therefore, that, in the Oresteia at least, the Fates are conceived of as deities of justice. Right here a difficulty arises, for in Aeschylus, as in fact throughout the rest of Greek literature, Dike, 'Justice', is herself a goddess, and elsewhere in Aeschylus the Fates have a peculiar function as arbiters of the ultimate destiny of all beings, not excluding at times Zeus himself. The matter becomes still more complicated when we consider the relation between the Fates and the Furies: the latter are themselves goddesses of Justice; at least they represent avenging justice. Further illustration of the varied expression which Aeschylus gives to his whole concept of guilt and punishment is seen in the identification of the Furies and the Arai (Eumenides 417): 'Curses in our homes beneath the Earth are we called'. This identification helps us to understand the personification of Ara in other plays, as for example in Septem 70, 'Curse and mighty Erinys of the father'⁸.

⁷Compare Supplices 231, 'another Zeus among the dead'.

⁸Compare Septem 831-832, 'Oh dark and self-fulfilling curse of Oedipus and all his race'; Septem 893-894, 'Curses repaying death with death'.

The Greek belief in local divinities figures rather prominently in the plays of Aeschylus. In the Septem, for example, 'the gods who guard the city' are frequently mentioned and are often called upon for help. This cult of local deities occasionally affects the action of the players themselves, as when the chorus in the Septem, while they are praying for help, grasp the statues on the citadel. In the Supplices also, the members of the chorus ascend the mound on which are the statues of the 'gods of the market', to deposit there the branches which they carry as suppliants.

Throughout the plays of Aeschylus divinities are associated according to the bearing which their function has upon the immediate situation. Thus, in the Persians, when the chorus summons the shade of Darius, it invokes Earth and Hermes and the King of the dead. Again in the Septem, when Eteocles prays for the victory of Thebes, he calls upon all the deities likely to help him, his city and his house—Zeus, and Earth, and the gods who hold the city, and the Curse, the mighty Erinys of his father. Sometimes divinities are brought together in prayer because of their association with a certain place. Thus, at the beginning of the Eumenides, as has been indicated above, the various deities who have at one time or another presided over the great oracle are addressed in turn—Mother Earth, Themis, Phoebe, and Apollo; then Pallas is mentioned for her dignity, and then the local nymphs; Bacchus, too, is associated with the place. And then, quite obviously for purposes of rhetorical and dramatic fulness, the springs of Pleistus and Poseidon are mentioned; lastly, Zeus is invoked. Thus the Eumenides begins with a solemn litany worthy of the loftiness of the trilogy and of the sacred character of Delphi.

THE NEWMAN SCHOOL,
LAKEWOOD, N. J.

EUGENE J. STRITTMATTER

THE AMERICAN CLASSICAL LEAGUE THIRD ANNUAL MEETING

The Third Annual Meeting of the American Classical League was held in connection with the Annual Meeting of the National Education Association, in Faneuil Hall, Boston, on Monday afternoon, July 3, 1922. The programme was as follows:

I. Business Meeting: Report of Council, Report of Treasurer, Report of Advisory Committee on the Classical Investigation, Report of President; II. Addresses: A Plea for the Thesaurus Linguae Latinae, W. A. Oldfather, University of Illinois, Latin as the Auxiliary International Language, Roland G. Kent, University of Pennsylvania, The Conditions of Success in Teaching the Classics, Alexander Inglis, Harvard University, The Place of the Classics in Our Secondary Schools, Payson Smith, Commissioner of Education for Massachusetts, and Classics in the Public School Programme, Thomas E. Finegan, Superintendent of Public Instruction for Pennsylvania.

The addresses have all been published in full in The Classical Journal, for October and November, 1922.

At the business meeting the following resolutions were unanimously adopted:

Resolved, that in the judgment of the American